

# LONGACRE'S LEDGER

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Official Publication of the  
FLYING EAGLE AND INDIAN CENT COLLECTORS SOCIETY  
The "Fly-In Club"

FLYING EAGLE AND INDIAN CENT  
COLLECTORS SOCIETY

*"The Fly-In Club"*

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## FLYING EAGLE AND INDIAN CENT COLLECTORS SOCIETY

The purpose of the Flying Eagle and Indian Cent Collectors Society is to promote the study and collection of Longacre's design of small cents.

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### ON THE COVER -

1872

Considered by most collectors to be a key date of the Indian cent series. Well struck specimens are rather difficult to find. For a related story see page 26 in this issue. Note that the date was punched in a straight line using a smaller logotype - found only on 1872 and 1873 dated coins.

(courtesy Larry Steve, photo by Tom Mulvaney)

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## PRESIDENT'S REPORT -

As the Fly-In Club enters its second year, I want to take this opportunity to thank all the membership for making this club one of the most successful clubs of its kind. Your contributions in the form of interesting articles and new member recruitment will ensure our continued success.

In the last issue of "Longacre's Ledger" was an interesting article by Joe Haney, "Repunched ?, Doubled dies ?, or What ?". Joe asked for members to give their opinions as to the cause of these "recuttings". Rather than take up this space with useless gibberish, I would like to put forward my own theory as to the cause of the "Extra outlines" that are so frequently found on coins by Longacre.

First of all, a few observations:

- 1) These extra outlines show up on many coins in the 1840-1880 era. Especially on Gold dollars, Three dollar gold pieces, and Indian cents. They seem to only be associated with coins designed by James Longacre and William Barber.
- 2) On Indian cents, the same outlines are visible on the obverse hub by Longacre used from 1864-1886 (the Type 1 hub). The type 2 obverse used from 1886 to 1909 does not show any extra outlines. The reverse hub by William Barber used from 1870-1909 (The strong N reverse) also shows extra outlines. The shallow N reverse in use from 1864-1870 and in 1877 does not show any extra outlines.
- 3) The extra outlines do not vary from year to year, except where the die is ground down to the point where the outlines are eliminated. Early die states will show the extra outlines.

- 4) The process involved in die making involves a series of transfers from the positive model which is reduced, and used to make a negative matrix, from which creates a positive master hub. This in turn is used to make the negative master die. The master die makes positive hubs, which make individual negative dies.

If the extra outlines are produced during the positive stage in the die making process, then it would be caused by platforms under the letters and devices or some kind of reinforcement around the letters.

If the outlines are produced during the negative stage in the process, then they could only be caused during the preparation of the matrix. The extra outlines show up unchanged for as much as 40 years, in which time the negative master die would most likely wear out, eliminating it as the point of origin.

From these observations my best guess as to the cause and function of these extra outlines are as follows: They are part of the design earlier than the master die, since they do not vary from year to year. They may have even been part of the design as early as on the original model. Could the cause be as mundane as excess glue on the model? I believe that the source of these extra outlines, if not excess glue, is on the original model and is part of the original design. There does not seem to be any positive function, so I doubt that they were added especially for any reason. Perhaps there is an extra step in the die making process that I am not aware of yet. I hope we can spur some discussion on these points. What do you think?

- Rick Snow, President

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## EDITOR'S COMMENT -

I hope everyone had a safe and joyous holiday; and wishing all a prosperous new year.

As we enter our second year, it is important to remember that we will need your continued support with articles, letters and other items of interest for publication. As some of you are aware, I personally respond to those who write - this is such a fascinating series to me that I can (and have) gone on and on.

One of the primary purposes of this Club and its Ledger is to inform. And judging from the articles submitted, the questions raised and the responses given, I would say that we have succeeded in that effort. I have learned much and enjoyed more from all that has been written.

To those of you who may wish to write an article or two, here are a few suggested topics:

"Two, Three or Four-Digit Gang Punch:  
What was Used for the Date?"

"How I Acquired my Favorite Piece"

"Date Positions for (specify year)"

How about just writing an editorial to express your views. Crossword puzzles, quizzes and other similar items would also be of interest and most welcomed. Are there any cartoonists out there? Historians - what major events occurred for a given year? Most anything relative to this series would be given consideration.

Above all else, let's continue to enjoy this pursuit.

- Larry R. Steve, Editor

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## ANNOUNCEMENTS -

- This issue of the Ledger has been mailed to all Charter members in anticipation of your renewal. If you have not mailed in your dues, please do; your name WILL be dropped from the next issue if you fail to submit your dues.
- A list of additional reference material pertaining to varieties is provided in this issue and can be found on page 29.
- Rules for submitting coins for attribution to Chris Pilliod, our Club's examiner/authenticator and photographer, are provided in this issue and can be found on page 30.
- The deadline for articles, advertising and other items of interest for the April, 1992 issue of the Ledger is March 15, 1992.



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## IN RESPONSE TO -

I would like to offer a few comments on the article "Repunched ?, Doubled Dies ?, Or What ?" by Joe Haney from the October, 1991 Ledger.

While at ANACS, I had the great opportunity to examine thousands of 19th Century coins, and to notice many hub characteristics of the various series. After studying them, it is my conclusion that the outlining of the letters in UNITED STATES OF AMERICA as illustrated is an unintentional result of the technique used to produce the master die for this particular period of the series, which was transferred to the single working hub used to make all working dies in this period and which either did or did not remain on the working dies depending on how well they were polished prior to their use.

Before the introduction of the St. Guadens \$10 and \$20 of 1907, which were modeled intact and then reduced, the designs of U.S. coins were assembled piecemeal on a master die, touched up and then copied onto a working hub. See Judd-110, which is actually a piece struck between two incomplete master dies. On the obverse the stars have not yet been added via a single hand-held star punch, while on the reverse the denticled border had not yet been added via a ring punch.

Note, however, that the legends UNITED STATES OF AMERICA and QUAR. DOL. had already been added via a ring punch, and that they actually sit up atop a ring left by this punch. The fields of this piece are really quite concave, and well below the level of the legends. Unless the convex fields of the master die were ground down level with the legend prior to the raising up (as opposed to sinking) of the working hub, the hub would show this ring as a raised feature and the working dies made from it would show the rings as a depression.

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Even so, it could still be removed from the working dies prior to their use to strike coins by the basining, or polishing, process applied at each of the Mints after the dies were hardened via heating and quenching. Though this could cause some distortion to the surfaces of the dies, it was not done at the engraving department of the Philadelphia Mint for security reasons in shipping the dies. Because the engraving department knew that this basining step would take place in the coining departments of the various Mints prior to their use, it deliberately (or perhaps indifferently) left the field of the hubs a bit rough. This can be seen on certain CC Morgan dollars where the fields around the eagle were never touched by the basining wheel.

Getting back to the outlines on the Indian cents, I believe that they were caused by the individual letters being punched too deeply into the block of steel used to create the ring punch bearing the legend, so that the shafts of the punches became a part of the ring punch. Having counterstamped coins using individual punches, I know how hard it is to punch the whole letter into a piece of metal without leaving an indentation of the neck of the punch around the letter. If the necks of the punches used at the Mint at that time were shaved down to close outlines of the letters themselves to allow the engraver to see the exact positioning of the tip of the punch, then the neck of the punch could cause outlining like that illustrated.

I have seen similar outlining most often on Copper-Nickel Three Cents and Shield Five Cents, and on other coins by Longacre as well. I cannot prove that this is the explanation for this type of outlining, but I believe it to be so.

On a different matter, I found the article on the "Collusive Bidding on Indian Head Cent Planchets in 1892" by Henry T. Hettger to be very interesting, and

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proof that the rampant corruption in our government is nothing new. However, I would disagree with one conclusion, namely that the 5,000,000 used cents sent to the Philadelphia Mint for "reissue" were actually intended for recoinage, or the striking of a new coin over an old one. No such evidence of any recoinage exists, and I am sure that what was intended was that the Mint simply recirculate the used coins that had accumulated in the Treasury's vault. Nowadays the distribution of coinage is handled by the Federal Reserve system, but back then it would have come more directly from the Mint.

The Mint did continue to obtain Cent planchets from outside vendors until 1908, when Cent production at the San Francisco Mint was initiated and Cent planchet production was begun at both the Philadelphia and S.F. Mints. These planchets are marked for several years by a sort of wood grain pattern of Brass streaks in the Bronze, as the Mint learned how to produce properly alloyed Copper, Zinc and Tin.

Finally, Rick Snow mentioned seeing the original wax model for the Indian Head cent in the Smithsonian. For a picture of this model and other models by Longacre, see "Longacre, Unsung Engraver of the U.S. Mint" by myself in the October, 1985 "The Numismatist." The headband is quite different on the model than on the finished coin.

- Tom DeLorey  
# F-170

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## LONGACRE, UNSUNG ENGRAVER OF THE U.S. MINT

by Thomas K. DeLorey

James Barton Longacre was one of the most misunderstood chief engravers of the United States Mint. Though often criticized for an alleged lack of mechanical engraving skills, Longacre unquestionably was a skilled artist whose simple yet classical designs graced American coins for more than 60 years.

Longacre earned his reputation as an intaglio portrait engraver in the 1820s and '30s. He created engravings from original portraits for John Sanderson's *Biographies of the Signers of the Declaration of Independence* (nine volumes, Philadelphia, 1820-27), and with James Herring published *The National Portrait Gallery of Distinguished Americans* (four volumes, Philadelphia, 1834-39).

Also adept at pen-and-ink drawings, Longacre performed his portrait work by cutting line after line directly into a copper plate, then using the inked plate to print a raised ink image similar to the intaglio printing found on most modern U.S. currency. At this he was undeniably good, yet the method of engraving bore no resemblance to die engraving of that or any other day.

Having obtained the position of chief engraver through the political influence of his friend, Senator John C. Calhoun, following the death of Christian Gobrecht in 1844, Longacre quite prudently kept a low profile for the next five years. As Gobrecht had redesigned every denomination from the half cent through the Eagle between 1835 and 1842, Longacre inherited a complete set of relatively new master dies and working hubs for designs that probably would not need to be changed for years.

Freed of the burden of having to create new hubs of his own, all Longacre had to do to prepare working dies was to impress the raised steel hubs into blank steel dies, and to punch the dates and mintmarks into the appropriate dies before hardening them for production use. The date and mintmark punches themselves were relatively easy to produce by hand cutting a mirror-image number or letter directly into

a block of softened steel, hardening the block and hammering the end of a softened steel rod into the incuse figure. The rod could then be hardened, trimmed and punched directly into a die, or used along with other punches to make a four-digit date punch via another block of steel.



*Ink sketch by Longacre of a head used on several patterns and eventually adopted for the copper-nickel three-cent piece. The profile here is different than the standard profile actually used on the coin.*

THE NATIONAL PORTRAIT GALLERY

However, Longacre was not the only person who prepared dies at the Mint. The chief coiner of the Mint from 1839 to 1854, Franklin Peale, is known to have complained that Longacre did not produce dies fast enough to meet his needs, and, taking matters into his own hands, either engraved dies himself or had members of his staff to do the work for him.<sup>1</sup>

Because he was new at the job, Longacre may well have been slow at producing dies, but, being as meticulous as he must have been to do intaglio portrait engraving, it is unlikely that he would have been so sloppy as to blunder so many dies. The truth is that nobody knows for sure who engraved any particular die from 1844 on, and it is possible that some or all of the mistakes attributed to Longacre were the work of an anonymous coiner moonlighting in the engraving department.



Longacre successfully fended off Peale's attempts to take over the engraving department, but he encountered other problems with the man in 1849, when Congress authorized the production of two new denominations of gold coins, the dollar and the Double Eagle. Both pieces were intended to be new outlets for the flood of California gold expected to head East. The gold dollar would replace both silver dollars and privately issued shinplasters, while the Double Eagle presented a more efficient means of coining large quantities of gold.

New hubs had to be created for these denominations, and Longacre was the proper person to create them. Unfortunately, during his five years as chief engraver he had not acquired much experience in that area.



*Head of Liberty drawn in pencil for a design Longacre hoped to use on all silver coin denominations. Several pattern half dollars were struck using this design.*

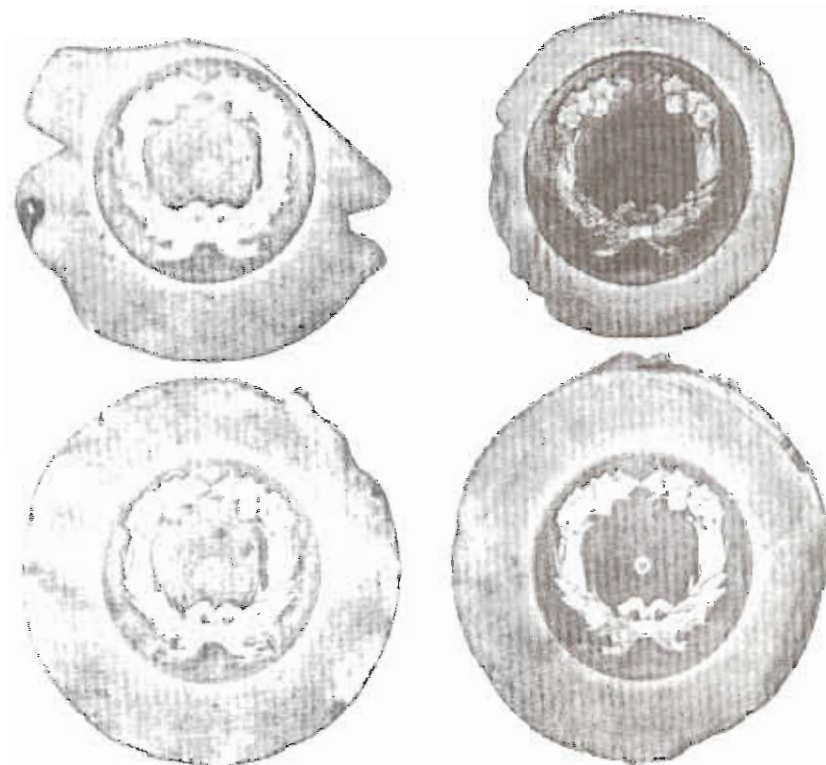
THE NATIONAL PORTRAIT GALLERY

Nowadays the lettering, stars, rim and date are added to the design at the modeling stage, with a galvano copy of the completed model being reduced on a more precise Janvier reducing lathe. However, because a certain amount of this fine detail would be lost on using the Contamin lathe, Gobrecht (or Longacre) chose to make a negative plaster impression of just the basic design (sans lettering, etc.), and then cast a raised iron model from the plaster impression.

The method of preparing a hub devised by Gobrecht, with a little help, no doubt, from the master engravers of Europe, began with the sculpting of a wax or plaster model of the main design element, such as a head, eagle or wreath. Because of the limitations of the Contamin reducing lathe obtained from Paris in late 1837, the model could only measure approximately 4 or 5 inches across, as opposed to the 10- to 15-inch models common today.

In an attempt to improve upon the process, Longacre tried to electroplate a galvano for the reverse of the Double Eagle, but the experiment either failed or was sabotaged by his enemies. Today, the galvano is used in the traditional and long-accepted method of transferring a design modeled in plaster to a reducing lathe, though the U.S. Mint is beginning to use epoxy molds to replace the galvanoes.

The iron model was used on the reducing lathe to shape a raised steel punch the same size as the image on the finished coin. After hand tooling to restore any detail lost in the transfer process, the design punch was hardened and then sunk into the end of a softened die blank.



*Trial impressions, reversed and incused, of a wreath punch reduced from the \$3 reverse model for use on the Flying Eagle cent. After testing on white-metal "splashers" such as these, the punch was used to begin sinking a master die.*

LIBRARY COMPANY OF PHILADELPHIA



Prior to Gobrecht's innovations, the design punch had to be sunk into each and every working die used, followed by the letters, numbers, stars and rim applied one by one via hand-held punch. Once the die wore out or broke, the work was wasted. Gobrecht's idea to hand punch one master die and then reproduce it revolutionized die production at the U.S. Mint.

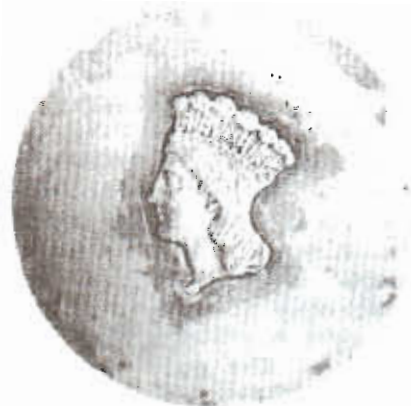
Gobrecht used a ring punch to add a denticled rim around the design, then added the appropriate stars and letters to the field in and around the image. Once this was done, the word LIBERTY could be punched letter by letter into the designs that bore the word raised on the finished coin, such as the \$20 and \$3 gold pieces and the Indian Head cent. Finally, the cylinder was trimmed and hardened, and became a completed master die.

When preparing the \$20 obverse master die used from 1850 to 1858, Longacre misspelled LIBERTY on the coronet as LLBERTY. It is not known if this was an accident or if Longacre simply did not have a letter I punch of that particular size, deliberately used the L punch twice and tried to tool away the tail of the second L.

A softened steel rod was sunk into a hardened master die to create a working hub with raised designs like those on the finished coin. Hand punched into the hub was incuse lettering, such as LIBERTY on gold dollars, copper-nickel three-cent pieces and most Seated Liberty coins, and the designer's initials J.B.L. on Double Eagles.



*Longacre's red wax model for the Indian Head cent, built up on a glass plate like most of Longacre's models. Note the beaded border at the top and bottom of the headband, a detail lost in the transfer process or when LIBERTY was added later. (Reproduced from THE BEAUTY AND LORE OF COINS, CURRENCY AND MEDALS by Elvira and Vladimir Clain-Stefanelli, Curators of Numismatics, Smithsonian Institution; photography by Lee Boltin; Copyright 1974 by Riverwood Publishers Limited.)*



*Longacre's original wax model for the obverse of the \$3 gold piece, built up in red wax on a four-inch bronze disc. Note the lack of the word LIBERTY on the headband, and the fact that the row of dots at the bottom of the headband was never intended to go all the way across the head, contrary to drawings in some publications.*

The individual working dies were hand punched with date and/or mintmark punches and delivered to the respective mints. Dies were shipped to the branch mints in an unhardened state so that they would be useless to a counterfeiter should they become lost in transit (unless, of course, the counterfeiter hardened the dies himself). At the mints the coiners hardened the dies, polished the surfaces and used them to strike the actual coins.

Longacre's first attempts at creating hubs were plagued by difficulties in balancing the relief of the finished coins. In the days before mechanical counting machines, the thickness of the coin at the rim had to be consistent so that coins could be

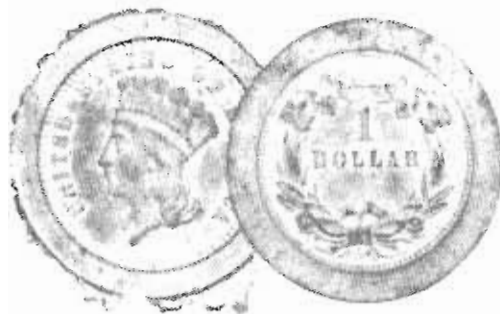
Once touched up, trimmed and hardened, the working hub was used to make any number of working dies over a period of years. Because it was necessary to sink the hub into the die two or more times to complete the impression, with the die annealed or heat-softened between hubbings, dies were sometimes misaligned when put back under the hub, resulting in a doubled image on all or part of the die. The coins struck from such dies are called doubled die errors.



*The original wax model for the reverse of the \$3 gold piece, sculpted on a Mint medal planchet. The tobacco leaves at the top of the wreath are noticeably different from those found on the coins, the veins of the leaves having been lost in the transfer process and replaced with rows of dots. This design was used on the \$3 piece, Types 2 and 3 gold dollars, and the Flying Eagle cent.*

quickly tallied by counting out a sample stack and measuring other stacks against it. This practice survives today in the counting of gaming tokens on the tables in Las Vegas, Atlantic City and elsewhere.

If the main design of a coin is higher than the rim, or if the rim is too thin or uneven to provide a base for the coin atop it, the stack may topple or stand shorter or taller than the stack next to it. Longacre's new designs, especially the Double Eagle, were criticized on the grounds that they would not stack.



*White metal trial impressions of a pair of dies engraved by Anthony C. Paquet in imitation of Longacre's Type 3 gold dollar. The lettering is larger, in typical Paquet style, and the ends of the ribbons were trimmed away to enlarge the wreath. A similar pair of dies, dated 1858, were used to strike Judd-224.*

LIBRARY COMPANY OF PHILADELPHIA

The gold dollar and Double Eagle were authorized by the Act of March 3, 1849. Longacre began working on the dollar first, and by May 7 had completed a pair of obverse and reverse master dies. This was a very respectable completion time, even if he had formulated plans prior to passage of the Act.

Peale then took over and began striking coins on May 8, possibly using the actual master dies rather than waiting for copy dies to be made.

After only some 1,000 pieces were struck the dies failed in some way, and Longacre was forced to make a new set. The obverse working hub raised up from this second set of master dies was marked with the initial L on the truncation of the neck after it had been used to sink a few working dies.

Eventually a third set of master dies had to be created, showing a slightly larger head on the obverse and more-closed wreath on the reverse. This third set was used until the design was replaced in 1854.

All these revisions took time, and work on the Double Eagle was delayed until late 1849. For the obverse Longacre employed the same iron model as that used for the dollar but reduced it to a lesser degree.

He arranged the stars differently to leave room for the date below the head, and added LIBERTY on the coronet as previously described.

For the reverse he created an entirely new design featuring an elaborately ornamented eagle. Longacre's drawings, as found in the National Portrait Gallery and elsewhere, show his fascination for eagles. Many sketches depict eagles in poses taken from ancient coins, and one die trial in the Library Company of Philadelphia's collection shows an eagle grasping a lightning bolt, a popular ancient theme.

Peale rejected Longacre's first set of Double Eagle dies on the grounds that the relief of the head was too high, and that any coins struck from them would not stack. Only one trial strike from these dies survives today, in the collection of the Smithsonian Institution, and those who have examined it say that it stacks just fine. Longacre was forced to redo his master dies, causing the introduction of the Double Eagle to be delayed until 1850.

In 1851 Congress voted to reduce the price of a postage stamp from five to three cents, and then authorized production of a three-cent coin to facilitate its purchase. Longacre submitted plans for a design that finally was adopted, while Peale actually went so far as to use some of Gobrecht's old punches to recreate dies for a pattern silver three-cent piece originally designed by Gobrecht in 1836.

There was no ethical excuse or practical reason for Peale's actions, other than to again attempt taking over the engraving department. However, having survived Peale's earlier attempts, Longacre was able to fend off this new attack, and his design was accepted with a minimum of debate.

In February 1853 Congress authorized a reduction in the weight of the silver half dollar, quarter, dime and half dime to allow these denominations to circulate in the face of rising silver prices. Tacked onto this numismatically important bill was a relatively minor clause authorizing the issuance of a \$3 gold piece, ostensibly so that people might use it to purchase 100 stamps or 100 three-cent silver pieces. In actuality it was merely an excuse for the gold producers to sell



more bullion to the Mint, but, if this was a necessary compromise to assure the continuation of silver coinage in this country, it was a small price to pay.

Longacre was busy through the balance of 1853 manufacturing the dies necessary for the wholesale recoinage of America's fractional silver coins, and so was not able to prepare dies for the \$3 gold piece until 1854. By then Peale was busy fighting to keep his own job (he was forced to resign in December 1854), and so Longacre was free to choose his own designs.

For the obverse he selected another variation of the Liberty head facing left, but this time with an Indian's bonnet of feathers replacing the coronet. In later correspondence Longacre stated that he felt the resulting design showed an ideal head of America, the Indian headdress being more appropriate to American coinage than the Greek liberty cap copied off French revolutionary coins or a royal symbol, such as the coronet.

The profile is basically the same as that found on the gold dollar, \$20 gold piece, Indian Head cent and copper-nickel three-cent piece. Popular legend has it that the profile is that of Longacre's daughter, Sarah, who was born in 1828 and could have influenced her father's work. The legend claims, in several variations, that Sarah either tried on the headdress of a visiting Indian chief or had it placed on her head, thereby inspiring her father to design the Indian Head cent.

However, the legend usually ignores the fact that the profile was used on five different gold coins up to



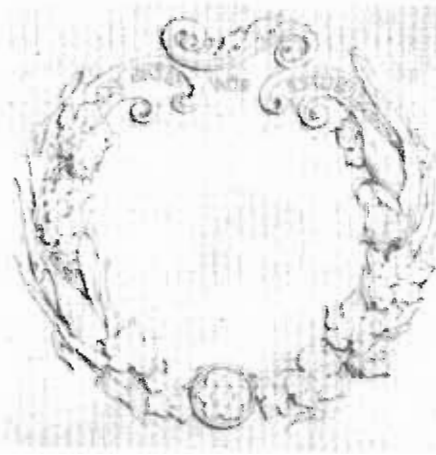
*Undated pencil drawing by Longacre for an unknown denomination—probably a gold dollar, based on placement of the stars, but with a necklace that appears on the Indian Head cent.*

THE NATIONAL PORTRAIT GALLERY

ten years before it was used on the cent. Longacre himself claimed to have been influenced by the statue "Venus Acroupii" (Crouching Venus) in the *Gabinetto della Maschere* of the Vatican Museums.

It is possible that the truth combines some or all of these explanations, the creative process tending to be more cumulative than inspirational. Longacre may indeed have modeled his basic profile after his daughter's face, but attributed it to the Venus statue it resembled to avoid charges of nepotism or to spare his daughter the notoriety of appearing on a coin. Sarah (or her younger sister Eliza?) may have placed a headdress on her head when a delegation of American Indians visited the Philadelphia Mint and/or Longacre's home in 1844, thereby inspiring her father, either consciously or subconsciously, to design the Indian Head coinage of 1854 and 1859.<sup>2</sup>

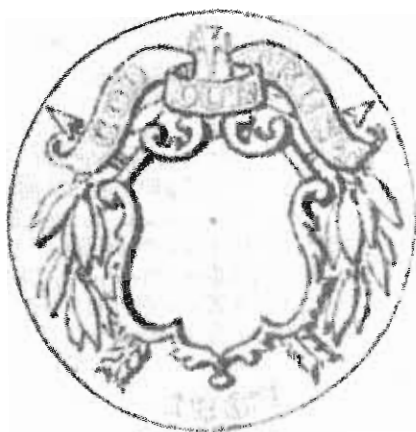
For the reverse of the \$3 piece, Longacre created a completely new wreath of agricultural products, namely corn, wheat, cotton and tobacco. Prior to this, wreaths invariably consisted of laurel, olive or palm, traditional symbols of victory and/or peace. The agricultural wreath was a symbol as uniquely American as the Indian headdress.



*An interesting wreath drawn in ink and pencil for an unknown denomination, though it probably was intended for the two- or five-cent piece because of the appearance of the motto IN GOD WE TRUST. The design may have been abandoned as being too intricate to strike-up properly.*

THE NATIONAL PORTRAIT GALLERY

The original wax models for the \$3 coin still survive, illustrating how the designs were prepared without lettering for reduction on the lathe. This also enabled Longacre to use the resultant iron castings more than once; the head was later used for the Type 3 gold dollar of 1856, and the reverse was used on the Type 2 gold dollar of 1854 and the Flying Eagle cent of 1856.



*Preliminary drawing for the two-cent piece, dated 1863, with the motto GOD OUR TRUST and the shield not yet filled in. The small cross at the top, apparently added as an after-thought, reappeared on the Shield five-cent piece.*

THE NATIONAL PORTRAIT GALLERY

created a small-sized Flying Eagle cent that was struck in pattern form in 1856 and for general circulation the following year. Not satisfied with it, possibly because he did not create the obverse design and originally intended the reverse design to be used for gold denomination, he created the Indian Head cent adopted in 1859. Even then he was not satisfied, and in 1860 replaced the laurel wreath reverse of 1859 with an oak wreath reverse featuring arrows and a shield.

Unable to replace Gobrecht's silver coin designs with a Liberty head of his own creation, Longacre remodeled the dime and half dime in 1860. In 1864 he created the two-cent piece using an original shield design, while in 1865 he recalled



*Advanced drawing for the two-cent piece, dated 1863, with GOD OUR TRUST on the ribbon and the top of the wreath exposed.*

THE NATIONAL PORTRAIT GALLERY

A new master die was created for the \$3 reverse in 1856 for the express purpose of enlarging the size of the letters in the word DOLLARS. Though merely a cosmetic change, it did result in an interesting variety of 1856 \$3 Proofs, on which the reverse working die was impressed first with the small DOLLARS hub and then the large DOLLARS hub, thereby doubling the letters.

The remainder of the 1850s was a busy time for Longacre. After experimenting with a medium-sized Flying Eagle cent in 1854 and 1855, he



*Depicting the design virtually as adopted, this drawing of the Shield five-cent piece shows an extra knob at the bottom that was left off the final design.*

THE NATIONAL PORTRAIT GALLERY

along with the latter's three-cent reason for being. The \$20 survived two modifications until being replaced in 1907 and the Indian Head cent endured until 1909. Longacre's last surviving work is seldom recognized as such, but his cereal wreath reverse for the dime was used virtually unchanged until 1916, 47 years after his death.

Longacre's collection of coins and medals was sold at auction by M. Thomas & Sons Auctioneers on January 21, 1870.<sup>3</sup> The catalog from the sale includes a fair assortment of U.S. coins struck through 1868, many of them in Proof condition, plus one 118-lot section entitled "U.S. Pattern Pieces." It is footnoted "The dies of these pieces have all been destroyed," a reassurance to those collectors aware of the numerous scandals involving unofficial restriking of various U.S. coins and patterns.

The bulk of the collection consisted of 285 lots of U.S. Mint medals, a few of which Longacre had engraved himself. Foreign medals and coins also were represented, including 33 lots of 1867 and 1868 Chilean Proof coins that had been engraved by him.

his standard profile for the copper-nickel three-cent piece. In 1866 he created the copper-nickel five-cent piece using another variation of the shield, while preparing new master dies with IN GOD WE TRUST for the reverses of the larger denominations.

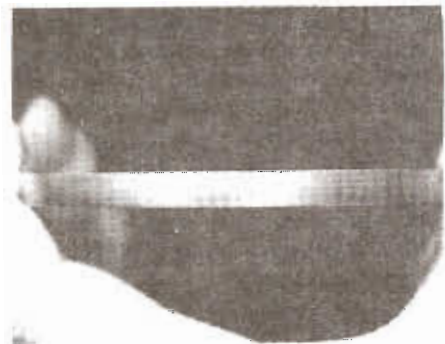
Longacre died on New Year's Day, 1869. His two-cent piece, silver three-cent piece and half dime were phased out in 1873, and his Shield nickel design was replaced in 1883. The look-alike \$1 and \$3 denominations were dropped in 1889,



The last section is the most intriguing, entitled "Composition Casts, Impressions of Dies, Steel Plates, &c." Included were several dozen iron, brass, lead, aluminum, plaster and wax impressions of various heads, eagles and wreaths.

Some were well identified, such as lot 594, a "Lead Cast, rev. of double eagle, in velvet-lined box, 7 inches in diameter," or lot 579, "4 Plaster Casts of the Ingraham Medal, 4 inches in diameter," the latter entry having been corrected in pencil by the bidder from 4 pieces to 6. Several other descriptions likewise were corrected by the unknown bidder, who seems to have known more about these unusual items than the cataloger.

However, some of the descriptions are maddeningly incomplete, such as lot 585, given as "2 Copper Casts, Indian Head and Tobacco Wreath, 4 inches in diameter."



Unexplained number 30 on the edge of the reverse model's disc. The obverse model is not numbered.

Are these two "copper casts" metallic reproductions of the wax models for the \$3 gold piece, made for some unknown reason, or are they, in fact, the wax models themselves, hastily misattributed by the cataloger? The wax models are sculpted in red wax on four-inch copper or bronze discs, one of which may have been a Mint medal planchet.

This author would like to know what lot 585 actually was but fears he will have to wait to ask the cataloger himself someday.

CURRENTLY EMPLOYED BY HARLAN J. BERK, LTD. OF CHICAGO, ILLINOIS, TOM DeLOREY IS FORMER SENIOR AUTHENTICATOR OF ANACS AND PAST EDITOR OF THE "COLLECTOR'S CLEARINGHOUSE" COLUMN APPEARING IN *Coin World*. HE IS A FREQUENT CONTRIBUTOR TO *The Numismatist* AND WON A HEATH LITERARY AWARD IN 1980 FOR "THOMAS L. ELDER: A CATALOGUE OF HIS TOKENS AND MEDALS." DeLOREY HOLDS MEMBERSHIP IN SEVERAL NUMISMATIC ORGANIZATIONS, INCLUDING THE MICHIGAN STATE NUMISMATIC SOCIETY, AMERICAN NUMISMATIC SOCIETY AND TOKEN AND MEDAL SOCIETY.

## NOTES

1. FOR FURTHER INFORMATION OF PEALE'S ACTIVITIES, WHICH INCLUDE SUCH THINGS AS ORDERING THE CONSTRUCTION OF A "WHOOPEE CUSHION" SOFA AT MINT EXPENSE, THE READER IS REFERRED TO *The U.S. Mint and Coinage* BY DON TAXAY.

2. THE DEFINITIVE ARTICLE ON LONGACRE'S MODELS, INSPIRATIONS AND FAMILY HISTORY, "LONGACRE'S GODDESS OF LIBERTY" BY JOY GOFORTH, APPEARED IN THE NOVEMBER 1983 ISSUE OF *Mint Press*, A PUBLICATION OF THE U.S. MINT. THE ARTICLE WAS REPRINTED IN THE JANUARY 4, 1984, ISSUE OF *Coin World*.

3. THE AUTHOR WOULD LIKE TO THANK KEN BRESSETT FOR THE GIFT OF A COPY OF THE CATALOG FOR THIS AUCTION.

EDITOR'S NOTE: THIS ARTICLE FIRST APPEARED IN THE OCTOBER 1985 ISSUE OF *The Numismatist* AND IS REPRINTED WITH PERMISSION OF THE AMERICAN NUMISMATIC ASSOCIATION.

## OLD KENTUCKY COIN

Bill Weikel, Ph.D.

Indian Cent Specialist / Constant Buyer

Member ANA, FUN, LM-KSNA & FLY-IN #133

Happy New Year ! Prices are down to levels of several years ago, and astute collectors are finding bargains in all series.

- 1856 PCGS PR 64, King of the small cents! Few around can compete with this winner at an unheard of price, \$6999.00.
- 1858 S.L. NGC MS 65, Awesome strike! \$2,899.00.
- 1858 L.L. NGC MS 65, From the same collection and twin to the above, \$2,850.00. Special, take the pair at \$5,600.00!
- 1861 NGC MS 63 Toughest date CN cent, nice coin at \$255.00.
- 1863 NGC MS 63 Lots of eye appeal, \$150.00.
- 1864 CN NGC MS 63 Nice coin at \$185.00; Another MS 62 almost as nice at \$125.00 in an NGC slab.
- 1864 Bronze, PCGS MS 64 RB, pretty at \$155.00.
- 1864 "L" repunched 6, PCGS MS 64 RB with lots of eye appeal at \$450. Cheapest price for this grade in years!
- 1865 PCGS MS 63 Full red blazer! Only \$220.00.
- 1865 NGC MS 64, repunched 5, \$260.00.
- 1865 PCGS MS 64 RB, \$265.00, Too cheap!
- 1869 PCGS PR 64, An awesome multi-toned Brown Proof, \$450.00.
- 1870 NGC MS 63 RB, \$299.00, another winner.
- 1870 PCGS MS 65 RB ... mostly a red blazer at \$650.00.
- 1871 PCGS PR 64 RB - A tough date in high grade proof, \$559.00.
- 1871 PCGS MS 63 RB More brown than red, tough date, \$349.00.
- 1874 PCGS MS 64 BN Nice at \$175.00.
- 1874 PCGS PR 64 RB Soooo Nice at \$450.00. Early Proofs are tough, especially in this lofty state of preservation !!!
- 1874 PCGS MS 64 RB Another nice early coin at \$240.00.
- 1875 PCGS PR 62 RB but very nice at only \$240.00.
- 1876 NGC MS 65 RB more brown but cheap, cheap at \$230.00.
- 1877 Needed in all grades esp. AU 58 to Unc. raw or slabbed.
- 1879 PCGS MS 63 Full RED at \$191.00.
- 1879 PCGS PR 64 RB with gold/purple/brown highlights, \$239.00.
- 1879 ANACS PR 63 RB Pretty multi-tone at \$199.00.
- 1879 PCGS PR 63 RB Lovely bronze color, \$215.00.
- 1883 PCGS PR 64 Brown and flawless at \$165.00.
- 1883 NGC PR 63 BN Traces of a fingerprint, \$142.00.
- 1891 NGC MS 65 Full red gem ! \$395.00.
- 1894 PCGS Lovely FR 64 BN Polychromatic beauty, \$179.00.
- 1898 ANACS PR 64 RB Flashy coin at \$189.00.
- 1899 NGC MS 65 RB Nice at \$175.00.
- 1902 ANACS PR 64 RB Lots of flash for \$159.00.
- 1902 PCGS MS 64 RB, close to full red at \$100.00.
- 1902 NGC MS 65 RD Cheap at \$299.00.
- 1904 PCGS MS 64 RD \$95.00 for a 64 Red slab!!!
- 1907 PCGS MS 65 RD Another top of the line winner at \$299.00.
- 1908 PCGS MS 64 RB Lovely color \$75.00.
- 1908 "S" ANACS MS 63 RB Lovely at \$201.00.
- 1908 "S" PCGS MS 64 RB Woodgrain finish as often seen on this date; \$275.00.
- 1909 PCGS MS 65 RB Super eye-appeal \$127.00.
- 1909 NGC MS 64 Full RED, \$189.00.
- 1909 PCGS MS 64 Another full red blazer, \$189.00.
- 1909 "S" Key date in PCGS MS 64 RB, somewhat subdued color, too cheap at \$435.00.

Following are selected "raw" P.E. and Indians. More in Stock!

- 1857 F.E. MS 64/63 Super coin at only \$489.00 !
- 1859 Indian MS 64, but small rev. test mark or rim cut reduces this lovely coin dramatically ! \$149.00.
- 1860 MS 60 \$90.00 No problems.
- 1861 MS 61 \$145.00 Tougher date CN coin and nice.
- 1862 MS 63 a few tiny spots, \$112.00. Another MS 63 \$121.00.
- 1863 MS 63 Lovely multi-toned coin at \$150.00.
- 1863 MS 64 Superb strike and luster, \$215.00.
- 1863 MS 60 \$67.00.
- 1864 Bronze MS 65 RB A nice original piece at \$260.00.
- 1864 Bronze MS 62+ RB at \$95.00. Another MS 64 RD at \$165.00.
- 1869/9 VF 30+ Brown with strong overdate. Would fit nicely into an EF set at only \$300.00.
- 1869 EF 40 retoned but nice, \$159.00.
- 1871 Proof 63 RD, \$415.00. Another VF 35-EF 40 nice at \$189.00.
- 1872 Rare PR 63 RB with lovely colors, \$475.00. Another strong VF 25, \$235.00 and an EF 40, nicely retoned at \$225.00.
- 1877 VF detail but porous planchet at \$275.00; Another G-/AG with full clear date and no problem except wear at \$149.00.
- 1878 Stunning Proof 64 RB \$349.00.
- 1882 PR 63 RB more brown at \$135.00.
- 1882 MS 62 Mostly bn at \$27.00.
- 1883 PR 64, brilliant, \$149.00. Another RB, \$149.00.
- 1884 MS 60+ Cleaned \$47.00.
- 1885 Multi-tone PR 64+ Super ! \$185.00.
- 1886 Type 2, MS 62 BN, \$65.00; Another MS 60 BN \$52.00.
- 1891 MS 62 RB \$30.00.
- 1892 PR 65 RD \$410.00 Questionable color.
- 1893 MS 63 Lacquered, \$42.00; Another PR 63 RB \$145.00.
- 1894 MS 63 RB Better date, \$85.00; Another MS 61+ RB \$42.00.
- 1895 MS 63 RB \$48.00.
- 1897 Brilliant PR 63 \$110.00.
- 1897 MS 63 more red, \$41.00.
- 1899 MS 65 full RED and pretty at \$179.00. Another MS 60 BN \$19.00. Another MS 63 RB at \$32.00.
- 1901 MS 64 More bn \$35.00. Another PR 63+ RB with lovely colors at only \$149.00.
- 1902 PR 64 RB more red \$219.00; Another MS 64 RED blazer \$49.00.
- 1904 PR 64 RB Cheap at \$160.00.
- 1906 MS 63+RB Prooflike \$39.00; Another MS 63 toned \$21.00; Another MS 60 at \$19.00.
- 1907 MS 60 BN \$17.00; MS 61 RB \$21.00; MS 62 RB \$27.00.
- 1908 MS 65 RD \$95.00; MS 63 RD \$39.00; MS 63 RB \$29.00.
- 1908 "S" MS 60 BN removed from a PCGS slab for a set but with original PCGS certificate, \$100.00. Circ. 08's in stock.
- 1909 MS 64 RB \$70.00; MS 63 RD \$47.00; MS 63 RB \$42.00.
- 1909 "S" MS 63+RB \$350.00. Another EF 40 3+ diamonds \$210.00; Another VF 20/20 ANACS Papers \$185.00; Another F 12, \$155.00.



Old Kentucky Coin

P.O. Box 31 • Flemingsburg, KY 41041-0031

Telephone (606) 849-4785

## THE 1872 BUSINESS STRIKE UNLUCKY KEY DATE AMONG INDIAN HEAD CENTS

by Carl R. Berkowitz

Small cents, the traditional christening interest of collectors, continue to remain a focus of numismatic activity. The desirable 1872 Indian Head cents is, paradoxically, affordable yet relatively unavailable. Choice 1872 cents are "hen's teeth," their presence diminishing in recent years because hobbyists have created a natural vacuum, soaking up the already depleted supply of collectible business strikes. Dealers cannot replenish these in any number, as collectors and their succeeding family members, who may otherwise be noncollectors, hesitate to part with treasured heirloom sets.

Cleaned and impaired 1872 cents are common, with Choice specimens frequently less available than similar examples of the lower-mintage 1877 pieces. Both the 1872 and 1877 cents in grades higher than Fine would have had to have been kept by collectors in the late 19th century, and specimens in Fine since about 1905. Yet, at time when collectors had a more basic hobby standard, the circulating, often poorly-struck 1872 cent was seldom saved, particularly in Fine grade. Conversely, the 1877 gained recognition, as *the* Indian Head cent — a keepsake — reminiscent of the rarer 1856 Flying Eagle cent and the later 1909-S VDB Lincoln cent. When the 1872 and 1877 cents circulated in full-grade Fine, the 1877 piece was set aside, and the 1872 largely remained pocket change, typically grading About Good by 1925. Therefore, because of early collectibility, the 1877 cent, although scarcer overall, often appears more frequently as choice than the 1872 cent, principally in original, undamaged Fine.

Proof 1872 cents, struck at a modest premium to accommodate the embryonic collector interest, ideally were kept from circulation. On the other hand, business strikes, as the term implies, were regarded as "spending money." The keeping of any spending money was deterred

by the Depression of 1873 and ensuing hard times. "Pennies" had real value, and because the branch mints were not yet producing cents, the 1872 mintage of slightly more than four million was quickly absorbed into the mainstream of commerce. Subsequently, Uncirculated gems now are in the highest echelon of condition rarity, and Choice Uncirculated specimens appear infrequently.

Cents were the most used of all coins and the most subject to impairments, and the "unlucky" preponderance of 1872 cents incurred damage during the 37 years preceding the last year of issue, the 1909-S. The new Lincoln design, and the exciting 1909-S VDB followed, and late the 1914-D, while many "old" 1872 cents were still in use.

The "unlucky" factor in the disproportionately low survival rate of unimpaired 1872 cents is compounded by rampant weakness of strike. Approximately 20 to 25 percent were weakly struck at either the date (primarily the numeral 2), feathers, shield wreath or bow, and as a result such pieces are less eagerly sought. These characteristics affect nearly one million business strikes, and herein lies the stuff of which the 1872 scarcity is made.

The cents spanning 1869 to 1871 are relatively free of this striking problem. The elusive 1869 cent, although sharing the "unlucky" aura and scarcity of the 1872, was well-struck, with a reported mintage 38-percent greater than that of the 1872 cents. The marginally more "findable" 1870 piece also was well-struck, with a mintage 24-percent greater than the 1872 issue. The 1871, with a mintage 3-percent lower than the 1872, is also a primary key date and normally well-struck. The well-struck, renowned 1869/8 "overdate" has come under recent scrutiny regarding the legitimacy of its alleged overdate. Hobbyists may prefer the undisputable and less expensive "perfect date" 1869, leaving the future standing of the overdate uncertain.



Several other dates, notably of the period between 1864 and 1878, are increasingly difficult to find. Greater in demand than is supply, these classic Indian Head cents as choice are gradually disappearing. The popular, "unlucky" 1872 cent has long reflected this eventuality, remaining in circulation for many years only to grow scarce in its own time.

CARL R. HERKOWITZ, A SELF-EMPLOYED NUMISMATIC RESEARCHER/COLLECTOR, SPECIALIZES IN REGULAR U.S. ISSUES OF THE 19TH CENTURY. A LIFELONG RESIDENT OF THE METROPOLITAN DETROIT AREA, HE AUTHORED "IN CONSIDERATION OF NUMISMATIC RARITY: THE 1823/2 QUARTER," WHICH APPEARED IN THE APRIL 1983 ISSUE OF *The Numismatist*. CARL FONDLY DEDICATES THE PRECEDING ARTICLE TO THE LIVING MEMORY OF HIS FATHER, FRED HERKOWITZ.

EDITOR'S NOTE: THIS ARTICLE FIRST APPEARED IN THE JUNE 1984 ISSUE OF *The Numismatist* AND IS REPRINTED WITH PERMISSION OF THE AMERICAN NUMISMATIC ASSOCIATION.

#### WANTED TO BUY : VARIETIES

I am a serious collector of varieties - primarily repunched dates, overdates and doubled dies. I prefer VF or better (Full LIBERTY). Paying 5 to 50% over CDN Bid, depending upon condition and type of variety. Write first!

Larry R. Steve • ANA, CONECA & FLY-IN #2  
P.O. Box 291 • Jarrettsville, MD 21084  
Telephone (301) 557-8508 after 5 p.m.

For additional information about Flying Eagle and Indian Cent varieties, the following reference materials are recommended:

Breen, Walter. Walter Breen's Complete Encyclopedia of U.S. and Colonial Coins. New York, New York: Doubleday, 1988.

ERRORSCOPE. A monthly publication of CONECA (Combined Organizations of Numismatic Error Collectors of America).

Fivaz, Bill, and J. T. Stanton. The Cherrypicker's Guide to Rare Die Varieties. Savannah, Georgia: Atlantic Printing Company, 1990.

Fivaz, NLG, Bill, and J. T. Stanton NLG. The Cherrypicker's Guide to Rare Die Varieties, Second Edition. Savannah, Georgia: Bill Fivaz and J. T. Stanton, 1991.

Official CONECA Handbook, Copyright 1987, CONECA.

Spadone, Frank G. Major Variety and Oddity Guide to United States Coins, Eighth Edition. Florence, Alabama: ANCO, 1981.

Steinberger, Capt. USA Ret., Otto C. Indian Cent Date Varieties. Reprinted from Numismatic Scrapbook Magazine.

Yeoman, R. S. and Kenneth Bressett, ed. A Guide Book of United States Coins, 45th Revised Edition. Racine, Wisconsin: Western Publishing Company, Inc., 1991.



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## RULES FOR SUBMITTING COINS FOR ATTRIBUTION

CHRIS PILLIOD  
P.O. BOX 12722  
FORT WAYNE, IND 46864

The guidelines below are asked of any member submitting a coin for attribution.

### I. ANY SHIPMENT MUST MEET ALL REQUIREMENTS BELOW:

- A. The coin must be submitted with the owners name, full address and Fly-In number. Also, adhere to a maximum of five (5) coins per shipment.
- B. The coins must be of the Flying Eagle or Indian Cent type.
- C. The coins must exhibit some form of a die variety, such as a repunched date, doubled die, muled or transitional dies, odd clashing, etc.

At this time, cuds, retained cuds, or die breaks, double struck, off-centered coins, etc. should not be submitted (this is subject to change at a future date). Die variety attribution will use the book Rick Snow (with Chris Pilliod) is putting together.

### II. COST:

- A. Attribution. The cost for attribution of each coin is as below:
  - 1. Members. \$2.50 per coin for attribution (note: if no attribution can be made because of condition, damage, etc. this fee will be refunded). The book by Snow (with Pilliod) will be used as the guide. Note: At this time the book is still being assembled, so proper attribution may not be possible.

- 2. Non-members. \$5.00 per coin. Same rules apply.

- B. Photography. If photography is requested the cost per coin will be \$4.00 for either micro or macrophotography (\$5.00 if both sides of the coin is requested). The coin does not need to be attributed to be photographed. Note: That it is difficult to photograph slabs. Request of photographic copies from the book will be furnished at \$2.00 a copy if available.
- C. Return Postage and Insurance. Please be sure to add enough postage and insurance to cover the cost of returning the coin. If you are unsure please consult your postmaster. Please mention what you would like them insured for. Allow about 2 to 3 weeks for return.

### III. COIN PACKAGING:

- A. The best way to ship your coins is in the commonly used corrugated self-adhering "Merchandize" sealers on the market. Use at least a letter sized envelope please.
- B. The optimum way to ship the actual coin is in a "Kointainer" inside a flip of some sort. This allows for the ease of review and photography while not needing to actually touch the piece.

### IV. GRADING:

It is not the intention of this service to grade coins therefore, no grading will be ascribed to any coins. There are several qualified third-party grading services available for this service.

## HOW MANY ARE THERE, ANYWAY?

by Douglas W. Hill

First let's review the statistics. Since my October article the population of every Indian cent doubled die that I cover has increased. The largest increases are in the 1873 2-O-III (+8 for a total of 17) and the 1891 1-O-IV (+7 for a total of 9). In the case of the 1873 2-O-III, 7 of the 8 newly reported examples are uncirculated with many grading MS-63 for higher. It is to be expected that most examples of the 1873 2-O-III will be of high grade since the only doubling is at LIBERTY. Of the 1891 1-O-IVs reported, all but one are VF or lower and a few of these are corroded. The only exception is an ANACS MS-63 brown which I cherrypicked unslabbed at the Silver Dollar Show in Tampa last October.

The 1873 1-O-III increased by six pieces to 39. Two of these are PCGS slabs grading MS-64 red-brown. Rick Snow tells me that is a toss up as to which is the finest known. He sold one of the two for just under \$12,000.

Both the 1866 1-O-V and the 1887 1-O-V increased by 5 pieces. The 1866 additions are in the AU and XF area while the 1887 increases are in low circulated grades. Some readers may notice that the type of doubling for the 1866 cent has changed to a Class V pivoted hub doubling from a Class III design hub doubling. This is so according to club attributor and photographer Chris Pilliod. I will explain these terms in more detail later in the article.

Of the remaining doubled dies, four new examples of the 1868 DDO have been reported. Two of these are uncirculated. Jim Prodahl discovered one in his collection which is in a PCGS slab grading MS-63 red-brown. I cherrypicked the other at the Great Southeast Show held in Daytona Beach. The coin grades MS-63 and is an early die state example. As such, doubling can be seen on the "E" in addition to the "RTY" of LIBERTY.

Probably the most interesting discovery in several

months occurred with the location of two new 1870 TDO cents. Bill Fivaz wrote to me that he has an ANACS MS-61 brown example which also is doubled on the reverse! The reverse die is the F/S#1c-008.7 included by Bill and J.T. Stanton in their Cherrypicker's Guide to Rare Die Varieties. A few days later Jim Prodahl called to tell me that he has an 1870 TDO in PCGS MS-64 red-brown. I told Jim to check the reverse and sure enough, the F/S#1c-008.7 reverse doubling turned up again. It is very unusual to find a coin minted from both obverse and reverse doubled dies.

Finally in response to several requests I added the 1880 DDO making it the ninth doubled (or tripled) die that I follow. As many of you know, the spread of the doubling on the 1880 is very slight. What makes it an interesting die variety is the off center clashed die mark on the reverse. Presently, I know of 7 examples, almost all in high grade. Among the best are an ANACS MS-65 red owned by Allstate Coin Company, an MS-64 red owned by Chris Pilliod, and an MS-64 red owned by Allan Mays, and an MS-63 red owned by Calvin Levorson.

Below is the population table as of December 1, 1991. Remember that I personally see less than 10% of the doubled dies reported, and despite my best efforts undoubtedly a small amount of double counting does exist. This can be a problem especially when a coin is reported to me in a raw state and then is later slabbed and included in the certification services population reports. Nevertheless, I think that the figures can give us a good feeling as to the rarity of each doubled die.

	G-VG	F	VF	XF	AU	MS60-62	MS63	MS64	MS65	Tot	Pop.
1865 1-R-IV	3	0	0	1	1	1	2	0	0	8	?
1866 1-O-V	0	0	1	4	3	2	0	1	0	11	20
1868 DDO	0	0	1	1	2	0	2	0	0	6	?
1870 TDO	0	0	1	0	3	1	0	1	0	6	?
1873 1-O-III	8	4	5	7	8	4	0	3	0	39	70
1873 2-O-III	0	0	0	5	2	4	4	1	1	17	30
1880 DDO	0	0	1	0	1	0	2	2	1	7	?
1887 1-O-V	5	3	3	2	1	0	1	0	0	15	30
1891 DDO	3	0	3	0	1	1	1	0	0	9	?

Now, let me explain the notation used in cataloguing each doubled die. As an example, let's look at the 1866 1-O-V. The "O" in the middle is short for "obverse", and the 1 preceding it is the catalogue number. The Roman numeral "V" denotes the type of doubling. So taken together, the 1-O-V states that the first type of doubling reported for the obverse of the 1866 1c is the Class V or pivoted hub doubling. If the pivoted hub doubling was on the reverse die, then the notation would be 1-R-V.

Currently there are eight classes or types of doubling known. All of the doubled dies in this column whose type has been determined fall into Classes III, IV, or V. Class III, or design hub doubling, occurs when two or more hubs with different designs are mated with a die in the hubbing press. Class IV and Class V doubling occur when the mating of successive hubs with the die are not perfectly aligned. In the case of Class IV doubling, or "Offset Hub Doubling", the second impression of a hub upon the die is off center relative to the first impression. In the case of Class V doubling, "Pivoted Hub Doubling" one impression of the hub is pivoted from a point near the rim of the die. As a result, as the distance from the pivot point increases so does the spread of the doubling. To learn more about every class of doubling, I recommend the following: The Lincoln Cent Doubled Die by John A. Wexler, Minting Varieties and Errors by Alan Herbert, and "Collectors' Clearinghouse" by William T. Gibbs in "Coin World" October 30-November 13, 1991.

One last thought. As the population of each doubled die in the table grows, it is natural to think that values might decline. However, I don't think that this is necessarily so because demand will expand as the Fly-In Club get larger. For example, the Early American Coppers Club has close to 1600 members and there have to be at least as many Indian cent collectors. So over time and with good fortune the Fly-In Club should also become this large. If only 1/3 of the membership is interested in die varieties, that is still over 500 people. Therefore, by comparison, even if there are 75-100 1873 1-O-III doubled dies out there, this amount doesn't seem excessive.

I want to extend my thanks to those who have contacted me. I think that these acknowledgements are important because without your help it would be impossible to write this column. Specifically, Rick Snow, Joe Haney, Chris Pilliod, Larry Steve, Calvin Levorson, Bill Fivaz, Bob Grellman, Tom Scott, Allan Mays, Scott Ryan, Jim Prodahl, Larry Briggs, Bob Lutz, Henry Hettger, and Wayne Moore have made my job a lot easier.

Please contact me at P.O. Box 1483, Winter Park, Florida 32790 or call 407-644-6923 if you have any information concerning these nine doubled (or tripled) die cents.



## BLOW IT UP

by Joe Haney

All variety collectors have one thing in common. They like to tell about and show their acquisitions. Trying to explain an over date or repunched date to an inexperienced person is quite difficult. Even describing the same to a fellow variety collector has a lot to be desired. The only positive way is to show them a picture. Like they say, a picture is worth a thousand words and in variety collecting of numismatic material a sharp picture of each variety is most desirable if not a must.

One of the most prolific series for variety coins is the Indian cent series. A dire need for photographs of each of these varieties is needed. The only way we as a club are going to get all of these varieties together is by acquainting more of our members with the simplicity of coin photography. Please don't throw up your hands to surrender at the thoughts of taking your own pictures. I have been taking photos of coins for over a year now and if I can do it, anyone can do it. I am from the old school of the BOX camera, where you just had to point and shoot. I keep hearing about 'F' stops, bounce lighting, film speed, and the likes. If you were to speak to me in Swahili, I would probably understand you just as much.

Let me run through my experience of getting ready to and actually taking photos of Indian cents. I elected to go with micro photography where you don't use the lens of the camera but rather the lens of a microscope for blowing up pictures. The alternative would have been macro shots where one shoots through the lens of the camera. The cost of a nice microscope runs over \$500.00 and around \$800.00 for one with a zoom lens. Those of you that know me, know I would not stand still for those prices. I was fortunate when I finally decided to try my hand at photography, something I had always wanted to do. I started by calling the pawn shops in the area for a microscope, got lucky and found one for sale at \$350.00 on my second or third call.

The hour drive into Philadelphia was well worth it as the scope was exactly what I wanted, a Swift 880 Zoom Stereo-Scope. Let's break that down so we all know what

we are talking about. If you are like me, the description at first might just as well have been in the same Swahili that I spoke of earlier. First of all 'Scope' means just that, a microscope. 'Stereo' means two eye pieces for viewing, I guess in three dimension. 'Swift' is the maker and '880' the model. 'Zoom' to me is the most important characteristic. It allows one to zoom from seven and one half magnifications to thirty, using only one knob. Those magnifications can be changed by purchasing a different set of lenses. Since I have had good results so far with the lenses that came with the scope, I can see no reason for the additional expense.

Back to the story. The scope had a problem with the adjustment feature and to make a long story short, I agreed to purchase it for \$250.00 (a \$100.00 reduction) if I could find a place that would repair it for a nominal fee. This I could not do and advised the pawn broker. He agreed to returning my money but offered an additional \$50.00 refund if I would keep the scope a little longer and try for a repair (I could tell he really didn't want the scope back). A call to the Swift Co. brought a rebuilding kit for \$13.00 and the rest is history. If you figure that out, you will see I paid \$200.00 for the scope and \$13.00 for the kit. That's a far cry from the original \$350.00 asked and not bad for an \$800.00 piece of equipment.

The next step was a camera. I conned the family into a single reflex 35 millimeter Pentax camera for Christmas. Single reflex means when you look through the viewfinder you are looking right through the lens or in our case where the lens was (it's done with mirrors). That's what I like, a little slight of hand. A-hem! Excuse me. Any good camera will do as long as it's a single reflex. You see, when you look through the camera, what you see is exactly what you will get on the finished print (all things equal). \$150.00 should be plenty for a new camera or less if it can also be found in the pawn shop. In more chances than not an old camera that is no longer used might be found someplace in a family. Remember you do not need a lens for micro photography. What you will need are two adapters, one to twist or screw into the camera where the lens was and another to adapt from it to the eyepiece of the microscope. If you get an off beat camera, make sure the proper adapters are available for



it. Most good camera shops stock these adapters or can order them for you. It might sound a little complicated but it's not. Trust me.

Before actually getting down to taking pictures we must select the film. If you are shooting just for yourself or to show others, color film is fine and a lot cheaper and faster to get processed. However if you wish eventually to have the shots published in a journal or magazine, black and white film is in order. It reproduces much better. The film most recommended is black and white TX 400, 35 millimeter. It is important to have a reliable lab process the film. For sharper negatives ask that the film be pushed through at 1600.

Undoubtedly you have heard or seen where two or three bright lights that can be moved around are needed. Not so. I set out to take pictures with the least amount of equipment and effort as possible. The microscope has a built-in light that hits the subject at about a 45° angle. Using the .2 shutter speed (I believe that's a half a second) together with the built in light and TX 400 film has worked well for me. If you use a different light or film, you will have to experiment with the shutter speed. A roll or two of pictures might be needed to get this down pat.

Now the actual positioning of the coin we wish to shoot and taking the pictures. I use a three inch round disk of green felt as a background. Just big enough to lay a coin on and be able to run for the proper lighting effect. Remember the built-in light is stationary so it allows both hands to be free to rotate the felt with the coin on it and adjust the focus if needed. It is critical that the light flows across the coin from the proper direction in order to show the full effect of a doubled date or die. You will probably have to turn the coin several times until you are satisfied with the sharpest and most defined image.

Now, without moving the coin, slide the camera (with adapter in place) over the eyepiece. If neither lens has a built in scale (vernier) either can be used to shoot through. You will find you have to readjust the focus and probably the magnification a bit when you start looking through the camera. The earlier turning might leave you looking at the coin at an odd angle.

Still don't touch the coin. Instead, swing the camera around to line up the coin. The camera is no a perfect pivot, the eye piece. Now, just shoot. In order to not move the camera, a cable release is recommended. Using the cable, I find, makes you feel very professional. Remember you can shoot with the Indian standing on her head. When the picture is printed you will never know the difference.

Always make sure you take enough of the surrounding area of what you want to show in a picture. It is needed as a reference. Indian cents should show the lower part of the bust, wide enough to show the back and point when you want to highlight the date. The rim should also show.

There are a few drawbacks. You have to wait until you shoot a minimum of 24 pictures before you can see how you are progressing. Black and white film will take a week to ten days to process versus overnight for color. I still get flash back from bright silver coins. Since I am more interested in Indian, it is not a serious problem right now for me.

Like I said earlier, I am not a photographer, just a collector who likes to shoot some of his coins. If some of the terminology is improper, I stand corrected. Understand, I am only trying to get a point across. You too can enjoy the hobby and your coins much more with a little effort. In the months to come I hope to see an experienced photographer give us some tips that might give us better results with our camera. But please put it in terms we all can understand.

Even if you don't have a desire to photograph coins of your collection, buying a microscope is still a good idea. If you are a variety collector it is more or less a must. More times than not the microscope will prove you right or wrong when suspecting something of a coin. I know because it has happened to me often. GOOD HUNTING & GOOD SHOOTING.

## The F.IND.ERS™ REPORT

by Larry R. Steve

There are many collectors who do not take the time to search for varieties. Some collectors may feel that it would be next to impossible to find a variety, thinking that most of them have already been found by other collectors. A few may even think that varieties do not warrant attention. Still others simply may not know where to look or how to begin.

Considering that there has not been a lot of published research on this series, most collectors are unaware of just what varieties exist. As such, this series is one that is still rich in varieties just waiting to be unearthed. The fun is in the search.

A 10x to 20x magnifier is considered standard equipment and is essential to examine a coin for its finer details. I use a 16x loupe to look for varieties. To examine a coin, I hold the loupe in my right hand between my thumb and index finger with the lens approximately 1 to 2 inches from my right eye.

With my left hand, I hold the 2x2 between my thumb and index finger, with my thumb along the bottom edge of the holder. I bring the holder up to the loupe to within approximately 1/2 inch. The top of the holder is angled slightly lower and away from the loupe to allow light to reflect upon the coin. To steady this position of the holder to the loupe, I rest the tip of the 2nd finger of my right hand (the one holding the loupe) along the right edge of the 2x2. Finally, I rest the tip of my thumb on my left hand on the thumbnail of my right hand. With a little practice you can master this technique and begin your search.

A good place to start looking for Indian cent varieties are on those coins dated 1907. Having the highest mintage of all Indians (108,138,618), there are literally dozens of varieties to be found. Following are two such varieties from my personal collection. The first just shows the tip of the 7, while the second shows a fully repunched 7.

1907/7



(Photo by Tom Mulvaney)

1907/7 "Full 7"



(Photo by Tom Mulvaney)



In the last segment of this article, I had reported that there were several dates for which there were currently no known varieties. These dates were 1861, 1876, 1877, 1878, 1884 and 1909-S. In scanning the pages of Coin World, I came across an ad offering a Proof 1884 with a "recut" 4 in the October 9th issue and another ad in the October 30th issue offering an 1878 with the last 8 also being recut. Unfortunately, both of these coins were sold and I am unable to report on them. However, we now have identified what to look for.

Shortly after I wrote that article, I attended a local regional show here in Baltimore and came across this month's feature coin - an 1861/61 "Flying E". The dealer, Steven Musil, a member of the Fly-In Club, had noted the repunching on the '1' and had called my attention to this variety. After I purchased the coin and had the chance to examine it further, I noted that the '6' was repunched as well.

Still later, and much to my surprise, I found that the coin also had the same "Flying E" characteristic previously reported (see Vol. 1, No. 3)! Not only is this an exciting new find as the first reported variety for this date, but it also provides very important clues as to a possible explanation for my 1863 "Flying E".

Upon a closer examination of both coins, the last 'S' in 'STATES' also appears to be broken. This leads me to conclude that this could be a hub variety. I am now searching for an 1862 with these very same characteristics, as I now believe one should exist. If any of our members has such a coin, I would be very interested in hearing about it; I would certainly report the finding in a future issue. You can contact me: P.O. Box 291, Jarrettsville, Maryland 21084, (410) 557-8508.

EDITOR'S NOTE: F.IND.ERS IS A TRADEMARK OF LARRY R. STEVE AND IS USED WITHIN THIS JOURNAL WITH HIS PERMISSION.

1861/61 "Flying E"



(Photos by Chris Pilliod)

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Excluding the printing of an ad, the Society assumes no responsibility whatsoever, and reserves the right to edit or reject any ad that does not conform to its Policy.

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ADDITIONAL INFORMATION ABOUT THE SOCIETY

The Flying Eagle and Indian Cent Collectors Society is a non-profit organization dedicated to the collectors of small cents minted prior to the Lincoln design. Its intent is to foster a fraternal association among its members for the purpose of numismatic study, promotion and the sharing of knowledge about these coins.

It is a democratic organization and, with the exception of the Publisher/Editor (whose position is based upon qualifications), the Officers are elected by a simple majority of the members of the Society.

The Society's official publication, *Longacre's Ledger*, is produced quarterly (January, April, July and October) and is distributed to all members in good standing.

Additional copies for members and non-members alike can be obtained at a cost of \$4.50 per issue, subject to availability.

Articles, advertising, Letters to the Editor and other items of interest for possible inclusion in the Ledger should be directed to:

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The deadline for any such item is the 15th of the month preceding the publication date.

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